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These daughters are the Seven Deadly Sins, which form the subject of the whole first part of the poem. The Devil sends all these beings abroad among men, just as Sin and Death follow Milton's Satan to this world. Since only one manuscript of the *Mirour* is known, and that was never published till seven years ago, the chance is infinitesimal that Milton ever heard of the poem. But that his and Gower's sources are ultimately the same seems to me highly probable. The idea is a distinctly mediaeval one, probably hatched in the brain of one of the more imaginative theological writers. So may not this passage be set down as one of the mediaeval elements in *Paradise Lost*, another example of its compass and universality? But in any case it is interesting to notice how characteristically the allegory is treated by each poet. In Gower it is thoroughly mediaeval, bald and intellectual, and at the structural basis of the poem; in Milton it is enriched and graphic, used (as Professor Courthope has told us is the common Renaissance treatment of allegory) for purposes of adornment.¹

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CHRIST (f) 1665-1693.

The affiliation of these lines is still a matter of dispute. Most scholars have considered them as the closing lines of the *Christ*; but Gollancz, in his edition of the *Christ*, printed them as an appendix, and declared his belief that they are the opening lines of the *Guthlac*. Cosijn, however, considered them an independent poem.

Taking into account the brevity of the passage, the relatively large number of parallels with the *Guthlac* which I have noted seems to me very significant, and indeed quite conclusive, as to the affiliation of the lines in question.

¹ A later passage in the *Mirour*, 841-948, in which the Seven Sins come riding on appropriate beasts, one of many such in mediaeval literature, strongly suggests some passages in Spenser, among others the Mask of Cupid in III, canto 12. (I may add that other elements in the Mask are borrowed from the *Amadis de Gaula*, II, 21, where Briolania is in the Firm Island.)

It will also be noted that, with one or two exceptions, the parallels occur in *Guthlac* A (1-819). The numbering throughout is that of Grein's *Bibliothek*.

The parallels are: (a) *Chr.* 1668, 'ond hīo wip pām lice gedæleð': *Gu.* 198, 'sāwle gedælan wið lichoman'; (b) *Chr.* 1669, 'hafað yldran hād': *Gu.* 471, 'onsyn and ætwist yldran hādes'; (c) *Chr.* 1670, 'ābēodeð him Godes ærende': *Gu.* 131, 'Oft purh reorde ābēad . . . Godes ærendu'; *Gu.* 695, 'āboden hæfde Godes ærendu'; (d) *Chr.* 1673, 'ond wuldres lēoht tōrht ontýned': *Gu.* 457, 'wæs me swegles lēoht tōrht ontýned'; (e) *Chr.* 1680, 'æfnað on eorþan': *Gu.* 815, 'and his bebodu læstan æfnan on ēðle'; (f) *Chr.* 1683, 'pe nō tȳdriað': *Gu.* 1239, 'tȳdrað pis bānfæt'; (g) *Chr.* 1685, 'ac him bið lenge hū sēl': *Gu.* 109, 'lufade hine and lārde lenge hū geornor'; (h) *Chr.* 1687, 'pider sōðfæstra sāwla mōtun cuman æfter cwealme': *Gu.* 762, 'Swā sōðfæstra sāwla mōtun . . . ūp gestigan'; (i) *Chr.* 1688, 'and his lof rærað': *Gu.* 130, 'ðær hē Dryhtnes lof reahte and rærde.'

The verb *tȳdrian*, according to Grein, occurs only in these two passages—*Christ* 1683 and *Guthlac* 1239. So also *hū*, used in this way, is found only in *Christ* 1685 and *Guthlac* 109.

The nine parallels given above are perhaps the most striking of those I have noted, but there may be added: (a) *Chr.* 1666, 'sē bið gefēana fægrest': *Gu.* 808, 'tō pām fægrestan heofonrices gefēan'; (b) *Chr.* 1667, 'ofgiefep hīo þas eorþan wyne': *Gu.* 203, 'ofgiefan gnornende grēne beorgas'; *Gu.* 448, 'pone grēnan wong ofgiefan'; (c) *Chr.* 1668, 'forlæteð pās lænan drēamas': *Gu.* 301, 'forlēt longepas lænra drēama'; (d) *Chr.* 1671, 'Nū pū mōst fēran pider pū fundadest': *Gu.* 1238, 'tō pām sōþan gefēan sāwel fundað'; *Gu.* 1062, 'sāwul fundað of lifate tō pām longan fefēan'; (e) *Chr.* 1676, 'ac pær biþ engla drēam': *Gu.* 652, 'drēama wyn āgan mid englum'; (f) *Chr.* 1683, 'Dæt sind pā getimbru pe nō tȳdriað': *Gu.* 456, 'pæt ic of lyfte londa getimbru gesēon meahte.'

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